

Pulgar ○



Mano izquierda:

Indice

Medio

Anular

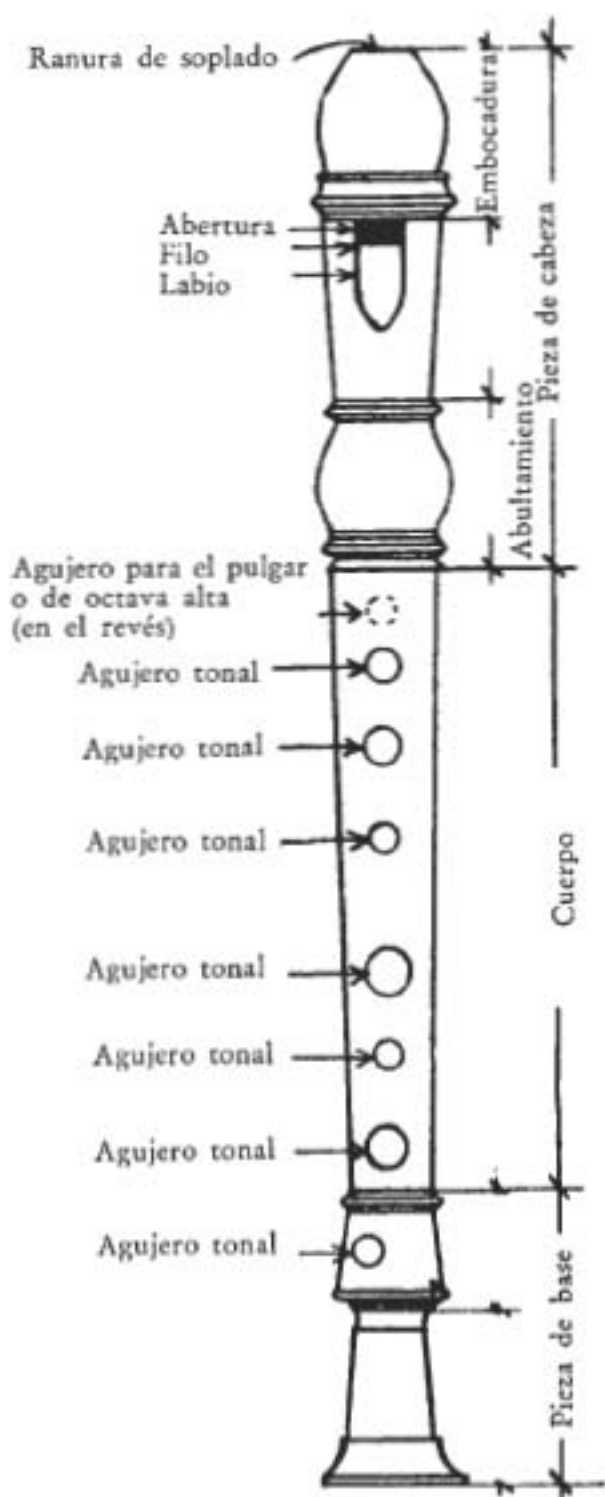
Mano derecha:

Indice

Medio

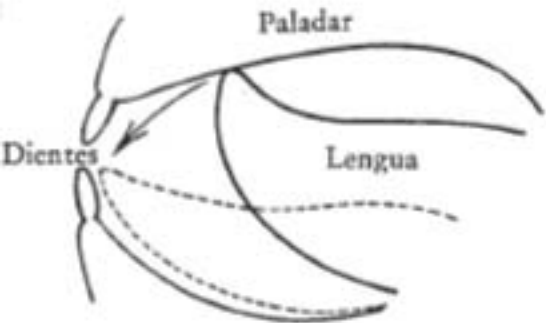
Anular

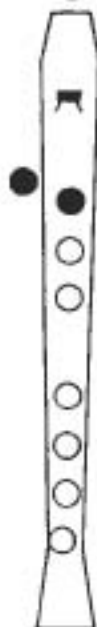
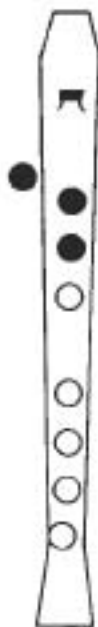
Meñique

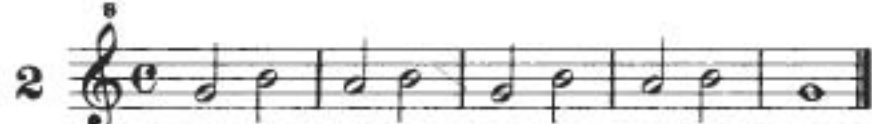
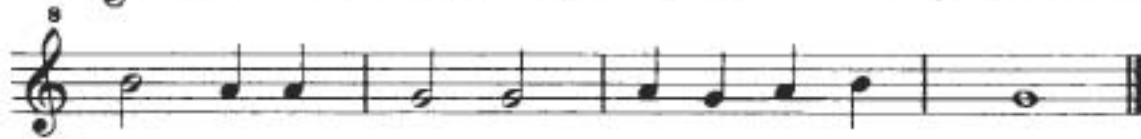
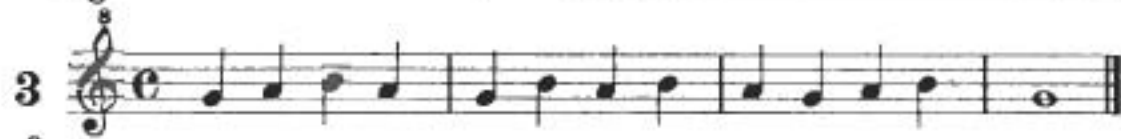
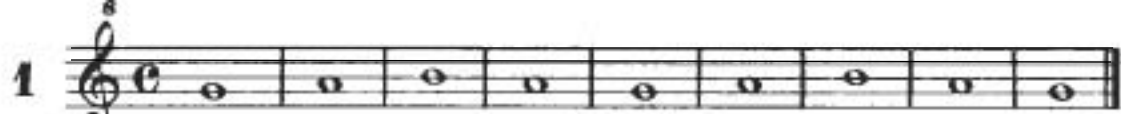


- **Componentes de la flauta:**











6

7

8

9

The image displays four staves of musical notation, numbered 6 through 9. Each staff begins with a treble clef and a common time signature (C).  
Staff 6: Contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. A double bar line is placed after the eighth note.  
Staff 7: Contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. A double bar line is placed after the eighth note. Above the first six notes are fingerings: II, II, II, II, II, II.  
Staff 8: Contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. A double bar line is placed after the eighth note. Above the first four notes are fingerings: II, II, II, II.  
Staff 9: Contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. A double bar line is placed after the eighth note. Above the first six notes are fingerings: I, II, I, I, II, I.



10 

11 

12 

13 

14   
 Bai - xant de la Font del Gat u - na no - ia, u - na no - ia; bai -  
 xant de la Font del Gat u - na no - ia i un sol - dat. Pre-gun - teu - li com se diu, Ma - ri -  
 e - ta Ma - ri - e - ta; pre-gun - teu - li com se diu, Ma - ri - e - ta del ull viu.

Dos viejas danzas

15   
 16   
 1600  
 D.C.

Danza zingara

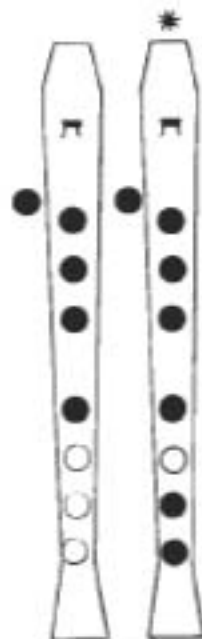
17 

Danza

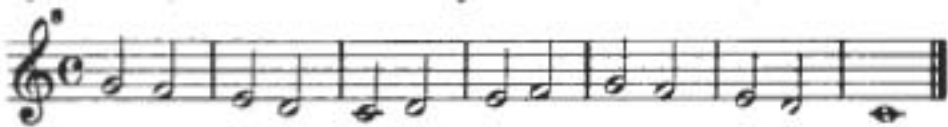
18 

popular

popular



19



20



21



22  23 

24 

25 



26

A mi me gus - ta lo blan - co, vi - va lo blan - co, mue - ra lo ne - gro —  
 A mi me gus - ta la gai - ta vi - va la gai - ta, vi - va el gai - te - ro —

que lo ne - gro es co - sa tris - te yo soy a - le - gre yo no lo quie - ro. —  
 a mi me gus - ta la gai - ta que ten - ga el tue - lle de ter - cio pe - lo. —

## Villancico

27

Ga - ta - tum - ba, tum - ba, tum - ba, con pan - de - ros y so - na - jas ga - ta - tum - ba, tum - ba,  
 tum - ba, no te me - tas en las pa - jas. Ga - ta - tum - ba, tum - ba, tum - ba, to - ca el  
 pi - to y el ra - bel; ga - ta - tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

## La pastoreta

28

¿Que li do - na - rem a la pas - to - re - ta, que li do - na - rem per a - na ra ba - llar?  
 Jo li do - na - ri - a u - na ca - put - xe - ta i a la mun - ta nye - ta la fa - ri - a a - nar.  
 A la mun - ta nye - ta n'hi ne - va n'hi - plou i a la te - rra pla - na tot el vent ho mou.  
 So - ta l'om - bre - ta, l'om - bre - ta, l'om - bri, flors i vi - o - les i ro - ma - ni.

Andalucía

Cataluña

29



Pastorela

30



francesa

*Fine**Da Capo al Fine*

Contradanza

31



holandesa





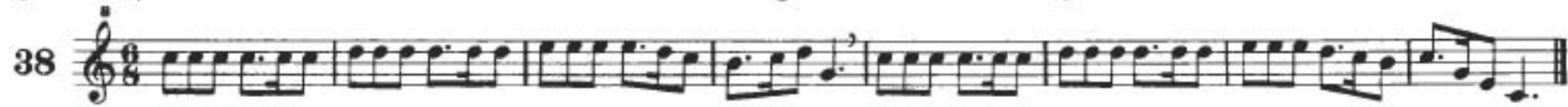
Posición  
auxiliar  
para *mi*<sup>iv</sup>





32  33  34 

35 



## Quen dirá la cai

Valencia

39   
 Quen di - rá la car - bo - ne - ri - ta, quen di - rá - de la del car - bón, quen di -  
 rá que yo es - toy ca - sa - da, quen di - rá que yo ten - goa - mor.

## Uno de Enero

Navarra

40   
 U - no de E - ne - ro, dos de Fe - bre - ro, tres de Mar - zo, cua - tro de A -  
 bril, cin - co de Ma - yo, seis de Ju - nio, sie - te de Ju - lio San Fer - min.

## Diana de san fermin

Navarra

41   
 Le - van - ta - te, pam - plo - ni - ca, le van - ta - te dan do un brin - co, por que han da - do ya las  
 cin - co y el en - cie - rro es a las seis, ya - quel que no se le - van - te nie -  
 té en la ca - lle Es - ta - fe - ta, que se va - ya a la... «cu - ne - ta» por que es un mal pam - plo - nés.

## Vieja Fanfare

42

## Danza francesa

Del siglo 16

43

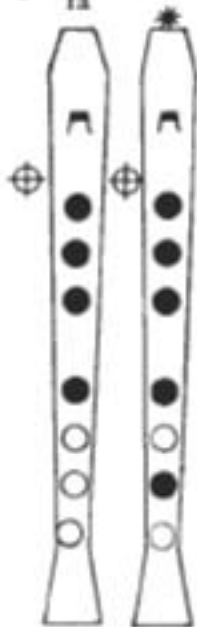


## Pastorela

Del siglo 16

44





45



46 

47 

48 

49 



## Jota

Aragón

50

Que no quie-re ser fran-ce-sa, la Vir-gen del Pi-lar di-ce.  
Un or-gu-llo sin-gu-lar tie-nen los a-ra-go-ne-ses.  
que no qui-re ser fran-ce-sa, que quie-re ser Ca-pi-ta-na.  
un or-gu-llo sin-gu-lar por-que tie-nen por Pa-tro-na.  
de la tro-pa a-ra-go-ne-sa. de la tro-pa a-ra-go-  
a la Vir-gen del Pi-lar. a la Vir-gen del Pi-  
ne-sa. la Vir-gen del Pi-lar di-ce.  
lar. tie-nen los a-ra-go-ne-ses.

## Minueto

Georg Philipp Telemann, 1681-1767

51

1. 2.



## Courante

Samuel Voelckel, 1613

52

The musical score is written for a single melodic instrument, likely a lute or harp, in 6/4 time. It consists of five systems of two staves each. The first system is marked with the number 52. The second system includes first and second endings. The piece concludes with a double bar line.

## Polonesa

Del cuaderno de Leopold Mozart para Wolfgang, 1762

53

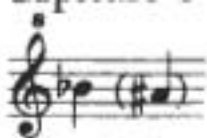


## Aire

Johann Sigismund Scholze, 1745

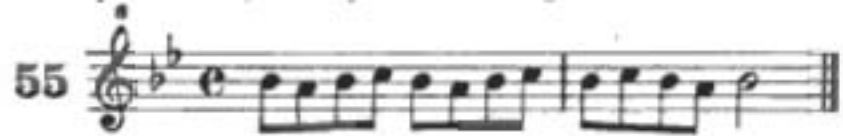
54





si bemol" (la sostenido")





## L'hereu riera

Cataluña

58 

Per a Sant An - to - nigrans ba - lles n'hi há, per a Sant Mau - ri - ci tot el po - ble hi vá. Tra la  
ra la la ra la la tra la la ra la, tra la ra la la ra la la tra la la ra la.

## Villancico

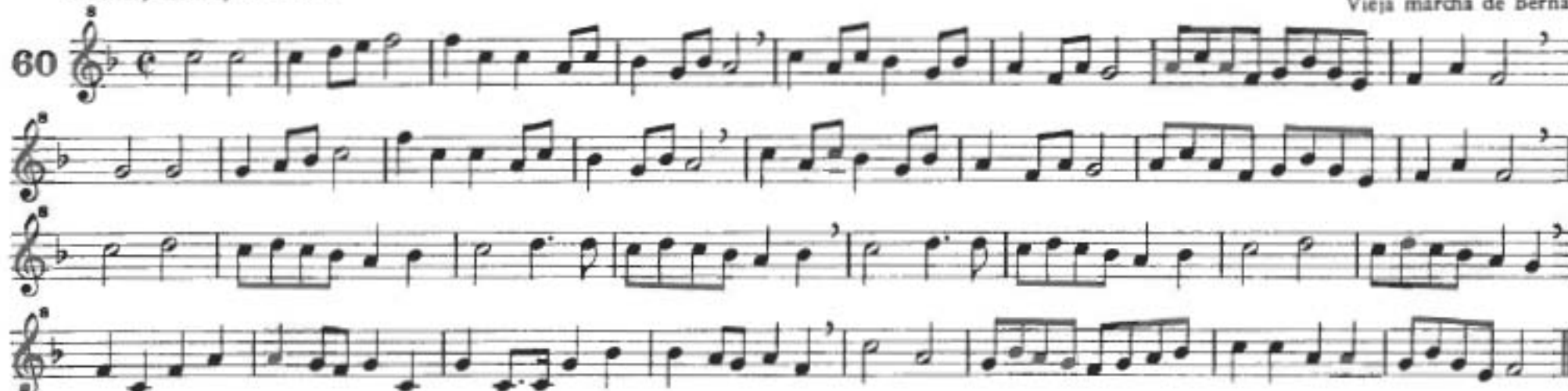
Cataluña

59 

El de - sem - bre con - ge - lat, confús es re - ti - ra. A - bril, de flors co - ro - nat, tot el mon ad -  
mi - ra. Quan en un jar - di d'a - mor neix u - na di - vi - na flor d'u - na ro, ro,  
ro, d'u - na sa, sa sa, d'u - na ro, d'u - na sa, d'u - na ro - sa be - lla, fe - cun - dai pon - ce - lla.

## Tram, tram, traridiri

Vieja marcha de Berna

60 

Tram, tram, traridiri, tram, tram, traridiri, tram, tram, traridiri, tram, tram, traridiri.

## Sarabanda

Antonio Vivaldi, 1675—1741

61

Two systems of musical notation for a Sarabanda. The first system (measures 61-62) shows a treble and bass staff in 3/4 time. Measure 61 features a melodic line in the treble with a trill (tr) on the final note, and a bass line with a half note. Measure 62 continues the melody with a half note and a quarter note, while the bass line has a half note. The second system (measures 63-64) shows the continuation of the melody in the treble with a half note and a quarter note, and the bass line with a half note. The piece concludes with a double bar line.

## Minueto

Del cuaderno de Leopold Mozart para Wolfgang, 1762

62

Two systems of musical notation for a Minueto. The first system (measures 62-63) shows a treble and bass staff in 3/4 time. Measure 62 features a melodic line in the treble with a half note and a quarter note, and a bass line with a half note. Measure 63 continues the melody in the treble with a half note and a quarter note, and the bass line with a half note. The second system (measures 64-65) shows the continuation of the melody in the treble with a half note and a quarter note, and the bass line with a half note. The piece concludes with a double bar line.

*Fine*

*Da Capo al Fine*



fa sostenido" (sol bemol")



63 

64 

65 

66 







## Maneo

Galicia

69



Bai - la ne - na, bai - la ne - na e non pa-res de bai - lar,  
 qu'as es - tre - las ta-men bai lan sin per - der seu a - lu - mar.  
 E - a, e - a, sa - le - ro - sa sin per - der seu a - lu - mar.  
 Co-mo se co - le - an as troi-tas n'a au - ga, a - si se me - ne - a teu cor - po sa - la - da.  
 Co-mo se co - le - an as troi-tas no ri - o, a - si se me - ne - a teu cor - po fro - ri - do.

## Pieza

Wolfgang Amadeus Mozart, 1756—1791

70



Co-mo se co - le - an as troi-tas n'a au - ga, a - si se me - ne - a teu cor - po sa - la - da.  
 Co-mo se co - le - an as troi-tas no ri - o, a - si se me - ne - a teu cor - po fro - ri - do.

## Burlesca

71

*Fine*

*Da Capo al Fine*

Vieja melodía popular

## Minueto

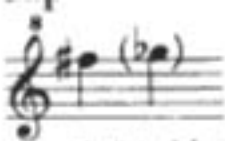
72

Wolfgang Amadeus Mozart, 1756—1791

## Giga

73

Henry Purcell, 1659—1695



fa sostenido<sup>ma</sup> (sol bemol<sup>ma</sup>)

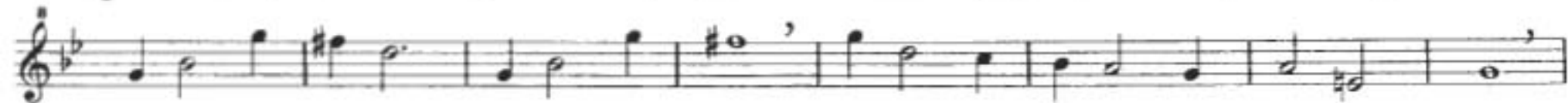
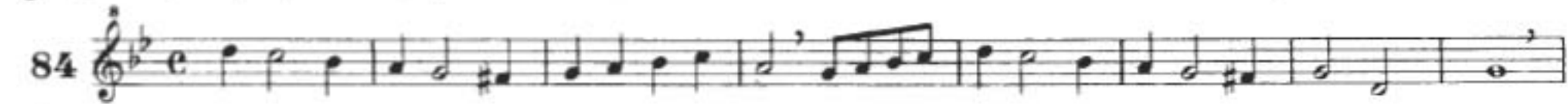


74  75 



76 

77 



## Muntanyes regalades

Cataluña

79 
 Mon - ta - nyes re - ga - la - des son les del Ca - ni - gó, —  
 que tot l'es - tiu flo - rei - xen, pri - ma - ve - rai tar - dor. Jo que no l'ai - mo  
 gai - re, jo que no l'ai mo - no, jo que no l'ai - me gai - re la vi - da del pas - tor. —

## Minueto

Georg Friedrich Händel, 1685-1759

80 

## Ritornello

Valentin Rathgeber, 1787

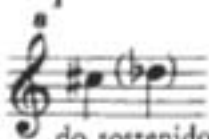
81

The first system of the musical score, measures 81-88, is written for three staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a standard musical style with a treble clef and a key signature of one sharp.

The second system of the musical score, measures 89-96, continues the piece. It maintains the same key signature and time signature. The melody in the upper staves is more active, with frequent eighth and sixteenth notes, while the lower staves provide a steady accompaniment with longer note values and rests.

The third system of the musical score, measures 97-104, concludes the piece. The notation shows a final cadence with sustained notes and rests, leading to a double bar line at the end of the system.





do sostenido<sup>m</sup>  
(re bemol<sup>m</sup>)



82



83



84

85

The image displays a musical score for measures 84 and 85. It consists of five staves of music, all written in treble clef with a key signature of two sharps (F# and C#). The time signature is common time (C). Measure 84 is the first measure shown, and measure 85 is the second. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of measure 85. The music is written in a continuous, flowing style with many beamed notes.



do sostenido" (re bemol" )



## Jota Navarra

Navarra

86

Mo - li - ne - ra, mo - li - ne - ra, — no gas - tes tan - to pos - tin. ¡Riau, riau!

Que los mo - zos de Pam - plo - na — no se pei - nan pa - ra ti ¡Riau, riau! Y si

no se le qui - tan bai - lan — do — los do - lo - res a la ta - ber - ne — ra — y si

no se le qui - tan bai - lan — do — dé - ja - la que de pe - na se mue - ra. —

## Minueto

Del cuaderno para Ana Magdalena Bach, 1722

87

Flauta en do

Flauta en fa, violín o guitarra

## Pieza

Wolfgang Amadeus Mozart, 1756—1791

88

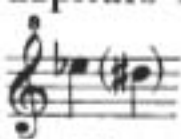
Two systems of musical notation for measures 88-97. The first system (measures 88-91) is in C major, 6/8 time, featuring a treble and bass staff. The second system (measures 92-97) continues the piece, ending with a double bar line. The music is characterized by simple, rhythmic patterns and a clear melodic line in the treble.

## Minueto

Joseph Haydn, 1732—1809

89

Three systems of musical notation for measures 89-97. The piece is in D major, 3/4 time. The first system (measures 89-92) includes dynamic markings *p* and *f*. The second system (measures 93-96) continues the melody with a repeat sign at the beginning. The third system (measures 97) concludes the piece. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



mi bemol™ (re sostenido™)



90 

91 

92 

93 





# Arrimadito a aquel roble

Santander

97

A - rri - ma - di - to a - quel ro - ble, — di pa - la - bra — a - rri - ma di - to a - quel  
ro - ble, — di pa - la - bra au - na mo - re - na — di pa - la - bra au - na mo - re - na. —  
El ro - ble se - rá tes - ti — go ye - lla se - rá mi ca - de na. —

Detailed description: This is a musical score for a song. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 3/8. The melody is written on the first staff, with lyrics underneath. The second staff continues the melody and includes a repeat sign. The third staff also continues the melody and includes a repeat sign. The lyrics are in Spanish and describe a scene of a man leaning against a tree.

## Minueto

Flauta en do

Del cuaderno para Ana Magdalena Bach, 1722

98

Flauta en fa, violín o guitarra

Detailed description: This is a musical score for a Minuet. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody is written on the first staff, with lyrics underneath. The second staff continues the melody and includes a repeat sign. The third staff also continues the melody and includes a repeat sign. The fourth and fifth staves continue the melody and include repeat signs. The lyrics are in Spanish and describe a scene of a man leaning against a tree.

## Bransle simple

Michael Praetorius, 1612

99

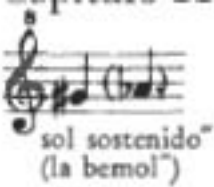


## Courante

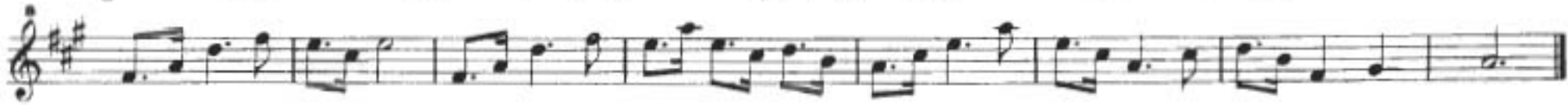
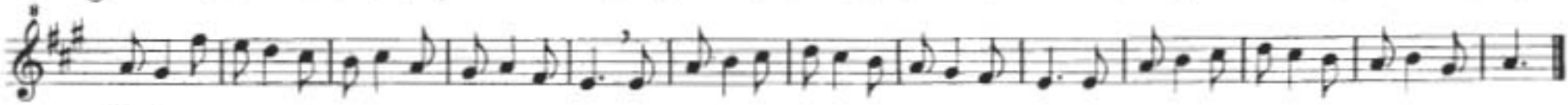
Michael Praetorius, 1612

100









## Villancico

Cataluña

109

A vint-i-cinc de de-sem-bre, fum, fum, fum; a vint-i-cinc de de-sem-bre, fum, fum, fum, ha nas-cut un mi-nyo-net ros i blan-quet, ros i blan-quet, fill de la Ver-ge Ma-ri-a, n'es nat en u-naes-ta-bli-a, fum, fum, fum.

## Mariagneta

Cataluña

110

Ai, a de u Ma-riag-ne-ta, prin-ci-pi de mon so-frir; tu ro-bes el cor als ho-mes ia mi'm fas pe-na i mo-rir. Ai a de u, Ma-riag-ne-ta prin-ce-sa de mon sos-pirs.

## Soy de Mieres

Asturias

111

Soy de Mie-res, soy de Mie-res— soy de Mie-res del Ca-mi-no; ven-go En-tre la Po-la y el Pi-no— hay u-na pie-dra re-don-da don-de de Vi-lla-vi-cio-sa— y en Vi-lla-vi-cio-sa vi-vo. Al hon-di-to, al hon-di-to, al hon-di-to, le-van-se sien-tan los mo-zos— cuan-do vie-nen de la ron-da. ta-te tem-pa-ni-to que en el jar-din de mi pa-dre— ha na-ci-do un ar-bo-li-to to-do lle-no de a-ma-po-las;— ¡si le vie-ras, que bo-ni-to!



Aire

Johann Sigismund Scholze, 1736

112



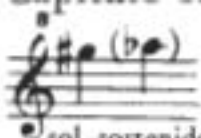
Minueto

Joseph Haydn, 1732—1809

113

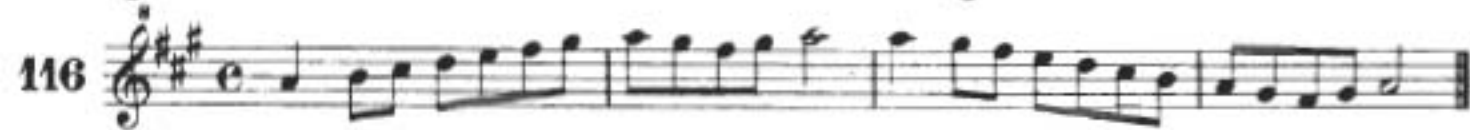
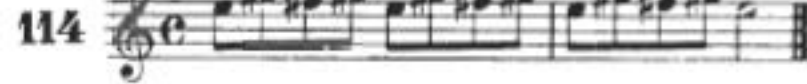






sol sostenido<sup>ma</sup>  
(la bemol<sup>ma</sup>)

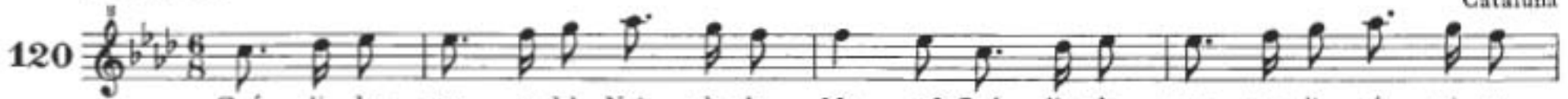




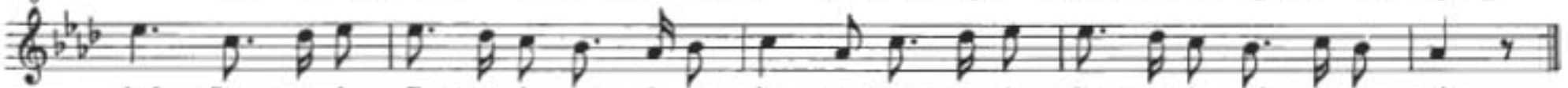


Villancico

Cataluña



Qué li da - rem a n'el Noi de la Ma - re? Quà lin da - rem que li sá - pi - ga



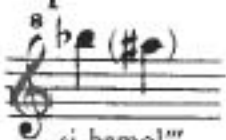
bo? Pan - ses i fi - gues, i nous i o - li - ves pan - ses i fi - gues i mel i ma - tó.

## Bourrée

Del cuaderno de Leopold Mozart para Wolfgang, 1762

121

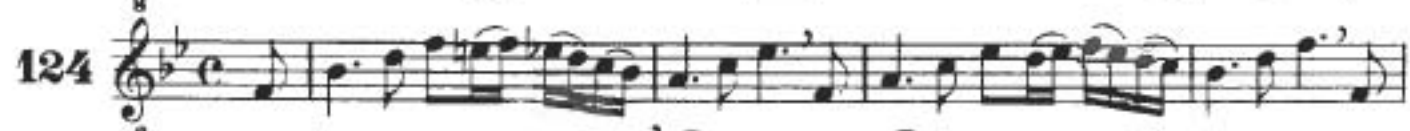
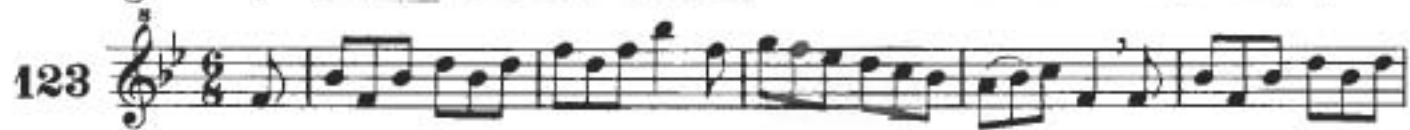
The musical score is written for a single melodic instrument, likely a violin or flute, and a basso continuo. It is in G minor (three flats) and 3/4 time. The piece is a Bourrée, a type of dance. The score is divided into five systems, each with two staves. The first system is marked with a piano (p) dynamic. The second system ends with a repeat sign. The third system begins with a repeat sign and ends with a piano (p) dynamic. The fourth system ends with a repeat sign. The fifth system begins with a repeat sign and ends with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings (p, f).



si bemol<sup>va</sup>

(la sostenido<sup>va</sup>)





# Bourrée

Juan Sebastián Bach, 1685—1750

125

Flauta en do

Flauta en fa, violín o guitarra

*Fine*

*Da Capo al Fine*

Gavota  
*più presto*

Benedict Anton Aufschneider, 1695

126

Musical score for Gavota, Op. 126, by Benedict Anton Aufschneider. The piece is in 3/4 time, key of B-flat major, and marked *più presto*. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff starting on a whole note B-flat and a bass staff starting on a whole note B-flat. The second system continues the melody and bass line, featuring several trills marked *tr*.

## Minueto

Georg Friedrich Händel, 1685–1759

127

Musical score for Minueto, Op. 127, by Georg Friedrich Händel. The piece is in 3/4 time, key of B-flat major. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff starting on a whole note B-flat and a bass staff starting on a whole note B-flat. The second system continues the melody and bass line, featuring several trills marked *tr* and a final measure with a fermata and a *8* below it.

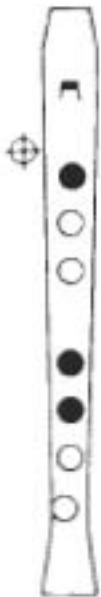


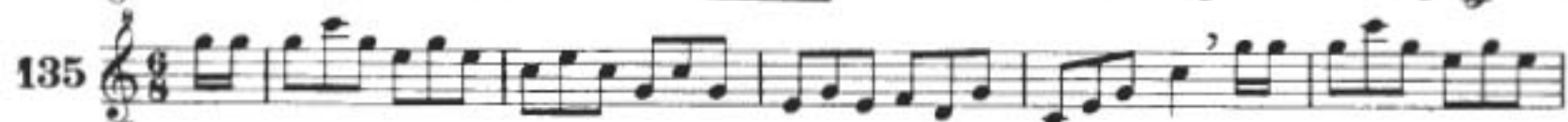
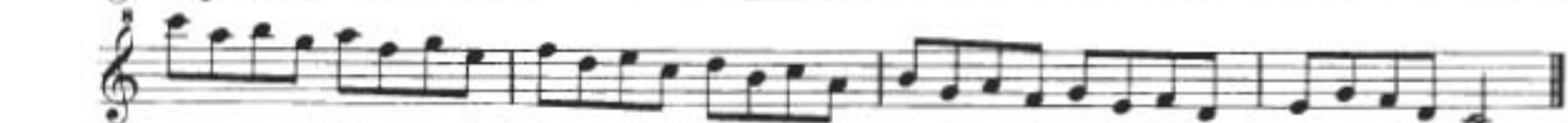
## Hornpipe

Christoph Graupner, 1688 - 1760

131

The musical score is written for a Hornpipe in D major, 3/4 time, by Christoph Graupner. It consists of five systems, each with two staves. The first system is numbered 131. The music is characterized by a mix of eighth and sixteenth notes, with some rests and repeat signs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note values.







Antigua danza nupcial

De Emmental



## Bourrée

Philipp Heinrich Erlebach, 1693

137

## Minueto

Georg Friedrich Händel, 1685—1759

138

## Preludio

Antonio Vivaldi, 1675—1741

139

Flauta en do

(u) Flauta en fa, violín o guitarra

This musical score is for the Preludio by Antonio Vivaldi, measures 139 through 144. It is written for two staves. The top staff is for Flauta en do (Flute in C), and the bottom staff is for Flauta en fa, violín o guitarra (Flute in F, Violin, or Guitarra). The key signature has one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures. The score ends with a double bar line at measure 144.

Tres vite

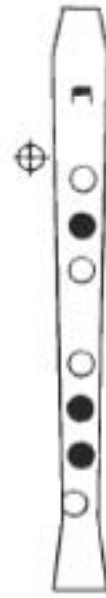
Georg Philipp Telemann, 1681-1767

140

This musical score is for a three-part setting of 'Tres vite' by Georg Philipp Telemann. It is written for three staves, likely representing different voices or instruments. The tempo is marked 'Tres vite' (Very fast). The time signature is common time (C). The key signature is one sharp (F#), indicating the key of D major or A minor. The score consists of three systems of music. The first system has a measure number of 140. The second system features a repeat sign and a double bar line. The third system concludes with a double bar line and repeat dots. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



# Capítulo 16





## Bourrée

Georg Friedrich Händel, 1685—1759

141



# El Trino

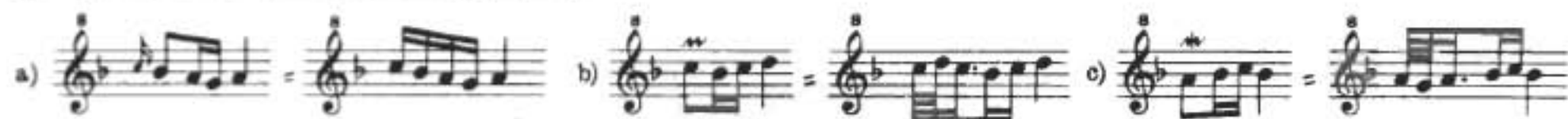
Si sobre una nota hay : tr, T ó +, la nota en cuestión debe interpretarse en trino con la nota diatónica superior, si no se indica otra cosa. En la música antigua el trino empieza siempre por la nota superior; debe ejecutarse solamente con un dedo o con dedos adyacentes. Para ello se precisan posiciones auxiliares que se indican en la siguiente tabla: Los agujeros señalados con  $\infty$  son agujeros para trino.

The image displays three systems of musical notation, each showing a sequence of notes with trill markings (tr) and corresponding fingerings. The fingerings are represented by solid black dots for regular fingerings and open circles with a wavy line (∞) for trill fingerings. The first system has 16 measures, the second has 14 measures, and the third has 12 measures. Some measures are labeled 'bar.' below them.

\* Véase nota al pie de la página 8

## Otros Adornos

Sobrepasaríamos el ámbito de este curso si quisiéramos indicar detalladamente todos los adornos. Hemos escogido sólo tres: la apoyatura, el mordente superior y el mordente inferior. La apoyatura se presenta en forma de una nota más pequeña. En la música antigua recibe el valor que representa (ejemplo a). El mordente ascendente se indica por el signo: ~. Su ejecución se señala en el ejemplo b. Si este signo tiene una rayita vertical, es un mordente inferior: ~|. Al contrario del mordente superior, se ejecuta en forma descendente (ejemplo c).



### Polonesa

Flauta en do

142 Flauta en fa, violín o guitarra

Del cuaderno para Ana Magdalena Bach, 1722

## Epílogo

Una vez trabajado este curso recomendamos que por el segundo cuaderno se aprenda a tocar también con una flauta dulce en fa, ya que precisamente el cambio con diferentes flautas altas y, ante todo, la ejecución conjunta con flautas de distintas tesituras ofrece un gran encanto. Para ello adquiérase: Mönkemeyer, Manual para tocar la flauta dulce Contralto en fa', Moeck Verlag, Celle.